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## AMERICAN ART CHRONICLE.

## COPYRIGHT IN WORKS OF ART.

Mr. T. H. Bartlett, whose controversy with one of his patrons has before been alluded to in these columns (see p. 173 of the present volume), has received the following letter from Mr. George Simonds, a well-known English sculptor, in regard to the state of the question of copyright on works of sculpture in England:—

"The English law gives absolute ownership of all rights in his work to the sculptor for his lifetime, and for thirty years after his death to his heirs, administrators, and assigns. This holds good even with *portrait busts*, of which not even photographs may be published without the consent of the author. Any infringement of sculptors' copyright is liable to be punished by law. All the law requires of the sculptor, to maintain this right, is that he shall sign and date his work when it leaves his hands. The law regarding painting is not so satisfactory."

M. Paul Dubois, Director of the École des Beaux-Arts, also writes to Mr. Bartlett: "*No one* has a right to use the original studies of an artist for a bust, statue, or portrait without his consent. Such an act is punishable by law."

This whole question is receiving a good deal of attention just now in Europe. The commission charged by the French Chambers with the inquiry into certain proposed laws regulating the proprietary rights in works of art in France, seems to be doing its duty with commendable thoroughness. At its several meetings it has already examined a number of leading painters, sculptors, architects, engravers, and publishers; and the photographers and musicians are to be heard at future meetings. England also has its Copyright Commission, and its report, together with the Memorial of the Royal Academy, will be found in *The Year's Art*, by M. B. Huish, London, McMillan, 1880. The statement in this report of the copyright law, as relating to sculptures, differs from that contained in Mr. Simonds's letter. The copyright holds good for fourteen years from the first putting forth or publication of the work, and, if the sculptor is living at the end of that time, for a second term of fourteen years. It is proposed, however, to change the term of copyright, not only for sculptures but for all works of art, to the life of the artist and thirty years after his death. A writer in the London *Athenæum* (see the numbers for January 3d and 17th, and February 7th and 21st) reviews at length *The Copyright Consolidation and Amendment Bill, 1879, and its Relation to the Fine Arts*. These articles—too long to be reproduced here—are well worthy of being read by those specially interested in the subject.

Great dissatisfaction is often expressed by American artists at the state of the copyright laws of this country. But the simple expression of dissatisfaction will not better the laws. If the artists desire to have their wishes respected, they must present them to Congress well formulated, accompanied, perhaps, by the draft of a law such as

would be acceptable to them. In the provisions of such a law, the interests of publishers and purchasers must, however, receive equal protection with those of the artists. The question is a difficult one to deal with, but well worthy of satisfactory solution—if such a thing be possible. The time, at all events, seems propitious for its discussion, as the public mind has been prepared for it in a measure by the agitation in favor of international literary copyright.

## ARCHÆOLOGY AND HISTORY.

THE LORILLARD EXPEDITION. — According to a dispatch from Mexico, President Altamirano of the Mexican Geographical Society states that neither the members of the Lorillard expedition nor any other persons will be allowed to take away antiquities from any portion of Mexico.

PERU. — M. Leon de Rosny read a notice [before the Académie des Inscriptions, Paris] on a monument found in an Indian grave in Peru. The importance of this object, the authenticity of which is still open to doubt, grows out of the fact that it bears an inscription, which was supposed to be Indian, but which, without question, is Chinese. It is composed of three signs, the last of which is almost completely effaced. The two remaining signs are without acceptable signification in modern Chinese; but M. de Rosny establishes, by arguments based upon paleographic considerations, that they represent in ancient style an expression equivalent to "He who governs the kingdom." The monument, of bronze, is in the shape of a figure whose head is surrounded by a solar aureole. It represents, undoubtedly, the image of a protective divinity of the country. If the authenticity of this Peruvian monument should be definitively accepted, it will raise an ethnographic problem of prime importance, concerning the relations—still very hypothetic—of the nations of Eastern Asia with the Indians of America previous to the time of Columbus. — *Chronique des Arts*.

## MUSEUMS AND COLLECTIONS.

THE METROPOLITAN MUSEUM OF ART, New York, was opened on the afternoon of March 30th, in the presence of a vast assemblage of people. Mr. James F. Wenman, President of the Park Department, accompanied the delivery of the building into the hands of the Trustees by a few appropriate remarks, and was followed by Mr. Joseph H. Choate in an address on the history and future plans of the Museum. President Hayes then made the formal announcement of the opening of the Museum. The following concise description of the building and its treasures is condensed from the *New York Tribune*: "There can be no doubt that the contents of the Museum are nobly and conveniently lodged. The interior of the building is spacious, well planned, comfortable, and cheerful. It may be doubted whether any one of the Old World

Museums excels it in these particulars. We must not be deceived by the appearance of the exterior, nor forget that the building as we see it is only a small part of the immense structure that coming generations will see standing on this spot. The present structure is only a twelfth part of the whole building as it has been planned and designed by Mr. Calvert Vaux, the architect; and when it shall take its final place as the central hall of the completed building, it will not play any part at all in the structure as seen from the Park itself or from the Fifth Avenue. . . . The plan [of the part just opened] may be easily described without the aid of a diagram. The building is a parallelogram with large doorways at either end. These doors are reached on the outside by temporary steps and porches of painted wood, designed without reference to the architecture of the building. On entering, the visitor finds himself in a vast hall lighted from the roof. . . . At either end of this large hall corridors are placed, only divided from the hall itself by square piers of brick covered with plaster, and having half columns of plaster with plaster caps and bases placed against their inner sides. These piers support the end walls of the hall, which above them, at either end, present immense lunettes of bare plaster painted in light tints. . . . At each of the four corners of the building staircases are enclosed leading to the galleries above. These staircases are entered below from the corridors, and on reaching the top the landings open at once upon the picture galleries, which are at either end of the building,—those containing old pictures at the eastern end, those containing modern pictures at the west. On entering the hall on the lower floor, a delightful impression of space and air is made upon the mind, and though much of this is owing to the simple fact that there is a vast space and plenty of air and light, not a little is due to the skilful arrangement by General di Cesnola of the contents of the main floor. The Cyprus collection, it may fairly be said, has never been seen before, for never was it so classified, nor has it ever been possible to study it in such uninterrupted continuity. . . . We still think, and it is now an open secret that many people think with us, the collection is unnecessarily large, and we see no reason why we should not divide the treasure in time with other museums, if by doing so we can procure the means of increasing the attractions of our own Museum in other directions. This, however, is a consideration for the future. . . . At the eastern end of the building, in the division of the corridor nearest the open hall, are placed the sarcophagi. . . . The north side of the hall, under the gallery, is filled with the statuary of the Di Cesnola collection, arranged in chronological order, and on the south side are placed the specimens of pottery. At the eastern end of the division, against the staircase wall, are placed the terra-cotta figurines in order, beginning at the upper left-hand corner with the earliest and rudest, and coming down to the more finished specimens, so that the exquisite full figures and heads enjoy the benefit of a first-rate light from the window. The contents of this case will interest and delight everybody, and many of us will no doubt be surprised at the exquisite grace and sculpturesque feeling of these small figures, in which, and not darkly either, is reflected the perfection of the finest Greek art. . . . The rest of the main floor is occupied with a number of cases containing articles of bric-à-brac and *virtu* loaned by citizens of our city. . . . Here, too, are the

MacCollum collection of lace, the property of the Museum, and several cases filled with embroideries and textile stuffs, chiefly Oriental,—the property of the artist, Mr. Samuel Colman. There is also a good case of Greek vases at the east end, and at the west end a number of the reproductions of Renaissance objects in silver and gold, made by electrotypy for the Kensington Museum. The Greek vases and three electrotype copies are owned by the Museum. The corridor at the west end is filled with modern sculpture, chiefly by Mr. Story and the late Mr. Hiram Powers. . . . Mounting by the easy stairs to the second floor, we find ourselves, if we have taken the east end, in the gallery devoted to the pictures of the old masters, loaned by different owners to the Museum. Here are the late Mr. Walter Brown's Tintoretto, *The Toilet of Venus*, and Mr. Kellogg's *Herodias*, by Leonardo da Vinci,—this latter a picture well worth, for its intrinsic beauty, a visit to the Museum to see it alone, and which no one who has seen once will be contented not to see again. Counting that of St. John, it contains four heads, and the hands of Herodias and the executioner are seen. The picture is in admirable preservation, and in all its pristine beauty of color; nothing like it has ever been seen in this country, nor is there in any gallery in Europe any specimen of Leonardo's work that can compare with this for original beauty and for condition. Passing from this first gallery, we come to the second parallel with it, and only so much longer as by the breadth of the staircase wall at either end. Here are the old Dutch pictures belonging to the Museum, and never so well seen as now. . . . Although we doubt if the trustees of the Museum would now spend as much money for these pictures as they were persuaded to give at the time they were bought, we must find consolation in the fact that there are not a few good pictures among them, and that a great deal may be learned from them, and a great deal enjoyed. . . . The galleries which are on the north and south sides of the open hall are filled,—that on the north with the beautiful Avery collection of Oriental porcelain, supplemented by the Pruyn collection of Japanese wares, and several cases filled with Japanese curios, lent by Mr. E. C. Moore and Mr. Phoenix. The objects belonging to Mr. Moore are of exquisite beauty, and will no doubt find enthusiastic and appreciative admirers. As for the Avery porcelains, they are magnificently displayed, and have a rich decorative effect. The gallery on the south side of the hall is lined with cases filled with the Di Cesnola glass. At the west end is a case of Venetian glass belonging to the Museum, and in standing cases on the floor are specimens of jewelry and silver objects from Cyprus, with a miscellaneous collection of objects, jewelry, crystals, enamels, silverware, etc., from different countries, and belonging to widely different epochs. The two galleries at the west end are filled with what to many persons will be the chief attraction of the Museum,—the really splendid collection of modern pictures loaned by citizens of New York, and also by generous owners from other places. Only to name these pictures would be a task in itself, and we shall not attempt it to-day. Here will be seen nearly forty pictures by the late William M. Hunt, while almost every American artist of note is represented by his very best work. Here are Alden Weir's portrait of Olin Warne the sculptor, Winslow Homer's *Light and Shade* and *Prisoners at the Front*, Sargent's

*Oyster Fishing at Cancale*, with the best pictures of Samuel Colman, Louis Tiffany, J. G. Brown, Whittredge, Eastman Johnson, Church, Sartain, Eakins, Wyant, Shirlaw, Eaton, Chase, La Farge, Gray, and fifty others, who shall be spoken of in due time. And Europe sends us Diaz and Couture, Millet and Mares, and Vollon and Decamps, and last, but not least, Miss Catherine Wolf's lovely *Holy Family*, by Knaus, which has not been exhibited to the public before." — A series of catalogues and hand-books is in preparation. Thus far, only one of these, No. 5, *Oriental Porcelains*, has been published. The Museum now appeals to the public for an additional sum of \$250,000, and it is to be hoped that it will speedily get it.

THE DÜRR COLLECTION. — The late Mr. Louis Dürr, of New York, has directed his executors to select two hundred and fifty from his collection of old paintings, which are to be given to "any public gallery of art in the city of New York," on condition that they be kept together in a room to be called the Dürr Gallery of Paintings. The rest of the collection is to be sold, and the proceeds are to be applied to the purchase of other pictures for the same gallery.

MUSEUM OF FINE ARTS, BOSTON. — The Exhibition of portraits by Gilbert Stuart opens on May 4th, and about the same time there will also be opened an exhibition of works by the late Dr. Rimmer, to be followed by a collection of drawings, etc. by William Blake. Repeated hints have lately been thrown out in published letters from Europe, that a number of paintings bought at the San Donato sale are to be offered to the Museum, but nothing positive can as yet be learned regarding these rumors.

THE GRAY COLLECTION OF ENGRAVINGS has lately received a precious addition in the shape of a splendidly preserved copy of Bettini's *Monte Sancto di Dio*, published at Florence in 1477. This book — a great rarity — is celebrated, not only because the three plates it contains, supposed to have been executed by Baccio Baldini from designs by Sandro Botticelli, are among the earliest specimens of Italian engraving, but also because it is the first example of a book illustrated by means of engraved plates. Mr. Greenleaf, the Curator, having been appointed assistant to Mr. Loring, the Curator of the Museum of Fine Arts, will now be found at the Museum daily, instead of on Tuesdays and Wednesdays only as formerly.

#### ART EDUCATION.

ART STUDENTS' LEAGUE, NEW YORK. — At the annual meeting, April 20th, Mr. J. S. Hartley was elected President; Mrs. H. D. Gilder and Mr. R. F. Bloodgood, Vice-Presidents; and Mr. F. S. Church, Mrs. Julia E. Baker, and Mr. Frank Waller, members of the Board of Control. The League has 133 members, and expects to spend \$6,000 this year in its work. Its income will be \$8,000 from fees and dues.

THE SCHOOLS OF THE METROPOLITAN MUSEUM. — The Industrial Art School opened under the supervision of the Trustees of the Metropolitan Museum, last November, with classes for wood and iron workers, has been very successful, and will soon be considerably enlarged. A gentleman, who for the present wishes to remain unnamed, has offered to support the school for three years at his own expense, in a building to be erected by him on a large lot of land at the corner of First Avenue and Sixty-

Seventh Street. The trustees of the Museum have accepted the offer and the building, which is to cost about \$10,000, is to be ready the coming fall. There will be classes in drawing and designing, as applied to the industries generally, and there are also to be several other departments, among them one devoted to painting, in which will be taught the principles of mixing colors, their chemical composition, the effects of light and temperature upon them, and the laws of harmony and contrast.

THE SCHOOLS OF THE BROOKLYN ART ASSOCIATION have closed for the season. The Antique Class, under Prof. Annable, 25 pupils, shows satisfactory progress. The Local Life Character Class, under Prof. Whitney, has been successful in having better models and better results from them.

THE SCHOOL OF THE MUSEUM AT BOSTON. — An exhibition of the winter's work of the Art Museum School of Drawing and Painting was held towards the end of March in the basement of the Museum building. The school, which has now only two instructors, Mr. Grundmann and Mr. Crowninshield, has been arranged more systematically, but the number of pupils has fallen to about half the number of last winter.

THE MASSACHUSETTS STATE NORMAL ART SCHOOL is to be removed to more suitable quarters, permission having been given by the legislature to lease the necessary rooms for a period of three years at an annual rental not exceeding \$4,500 and taxes. A lot of land on the "Back Bay" has also been granted by the State, on which a building is to be raised for the special use of the school. But the necessary funds for building must be raised by private subscription, and the land is to revert to the State in case the building is not constructed in three years.

THE COLUMBUS (OHIO) ART SCHOOL, whose Director is Prof. W. S. Goodnough, Supt. of Drawing in the Public Schools of Columbus, was established Jan. 6th, 1879, by the Columbus Art Association, and is reported to be doing well, having been self-supporting with the aid of membership fees to the Art Association (\$2.00 annually), the receipts of a few lectures, and tuition fees. The number of pupils at present is about 100, being about 28% more than last year, and the tuition fees have doubled. The school is open to both sexes.

ST. LOUIS. — At the closing lecture of the course on art, by Prof. Halsey C. Ives, Chancellor Eliot remarked that Washington University was the first of the American Colleges which included a regular course of art training in its curriculum of studies. He also spoke of the largely increasing attendance at the Art School, and of the gratifying results attained.

M. FELIX REGAMEY, who was charged by the French government with an investigation into the art-educational institutions of the United States, is about to return to Europe. His report will be looked for with great interest.

#### EXHIBITIONS AND SALES.

PENNSYLVANIA ACADEMY OF FINE ARTS. — Sunday, April 11th, was the first free day at the Academy under the Temple Endowment. Mr. Temple, who was among the visitors, must have been gratified by the quick and hearty appreciation manifested for his gift to the public. All well-conducted persons were admitted without formality; and fully ten thousand availed themselves of the privi-

lege. Large numbers came, of course, only from curiosity; but all through the thronged galleries were earnest groups, evidently bent on learning something, and deeply interested in the pursuit. All classes and conditions of society were represented, many wealthy art amateurs having come to see how the experiment would work. But the great crowd, in which the dozen guards were entirely lost, was orderly and well behaved throughout the five hours during which the galleries were open. Mr. Temple's experiment will undoubtedly have most important results. It seems to have started a lively movement in the direction of popular culture in Philadelphia.

**AUCTION SALES IN NEW YORK AND BOSTON.** — There were so many sales in April, that it is impossible to give detailed reports of them here. In New York, Mr. S. P. Avery sold an important collection of foreign paintings; Mr. J. H. Dolph and Mr. A. T. Bricher each had a special sale; and there were brought to the hammer at least half a dozen other "collections," one of which, belonging to Mr. F. Rutledge, of Baltimore, gloried in an imposing array of names of old masters. In Boston there was a Ladies' Sale, consisting of drawings and paintings by Misses A. M. Curtis, H. M. Knowlton, E. D. Hale, and C. A. Cranch; sales by Enneking, Eldred, Benjamin Champney, and others. At all these sales the prices ranged low.

**BOSTON.** — The second Exhibition of the Art Students' Association, held in April, was rather more promising than the first. A number of etchings by Miss Osborne attracted special attention. Mr. J. Appleton Brown had an interesting exhibition of fifty-one pictures at the gallery of Messrs. Doll and Richards.

**ST. LOUIS.** — Preparatory to his departure for Europe, Mr. Harry Chase had a very successful sale on March 23d. The highest price paid was \$415, for *English Fisherman on the Dogger Banks*. The aggregate sum realized was \$6,428. With two unimportant exceptions, the pictures were marines.

#### CLUBS AND SOCIETIES.

**THE BOSTON ART CLUB.** — The Board of Management thinks that the money needed to pay for the new Club-house can be procured from members, thus doing away with the necessity of raising part of the money outside on mortgage. A circular to architects has been issued, inviting them to send designs in a preliminary competition. From these preliminary sketches six will be selected by the government of the Club, and \$100 each will be paid to their authors, on condition of their submitting more complete sketches, if desired, for a second comparison; one of the six to be selected for execution. The designs are to be exhibited to members from May 12th to May 19th.

**BROOKLYN ART CLUB.** — The Art Club Meeting, on April 20th, resulted in the election of Messrs. Jensen and Beard, respectively, as Treasurer and Secretary, the Trustees retaining office.

**THE SAN FRANCISCO ART ASSOCIATION** held its ninth annual meeting on the evening of March 30th, Mr. Jules Tavernier presiding. The Secretary reported that the membership consists of 412 contributing, 152 life, and 10 honorary members, — 574 in all. The Association's assets are valued at \$13,249. During the year there was received from Colonel E. E. Eyre a copy, in marble, of Titian's

*Venus*, and Daniel Cook has placed on permanent exhibition in the art rooms his celebrated statue of *California*, by Hiram Powers. The gross receipts of the fourteenth exhibition amounted to \$635.52, and the expenditures to \$652.75, showing a small deficit of \$18.13, the number of visitors having been 4,532, — a decided improvement upon the previous exhibition. Recently, a life class has been formed by the pupils of the School of Design, which is now in successful operation. The present term of the school has proved the most flourishing since its organization, the class numbering 969. The artists have organized an association known as the "Artists' League," consisting of members of the profession only, its object being to bring the artists oftener together, and to cultivate a more friendly feeling between them. The Treasurer's report showed that in March, 1879, there was a balance of \$100.76; receipts for the year, \$9,888.11; disbursements, \$9,876.14; leaving a balance of \$11.97. The election of officers resulted as follows: President, Irving M. Scott; Vice-Presidents, G. J. Denny and Daniel Cook; Secretary, Jennings S. Cox; Treasurer, Henry Barroilhet; and Robert C. Johnson and William Keith, Directors for three years.

#### MONUMENTS.

On March 29th, Mr. Jones of Florida, in the House of Representatives, reported a concurrent resolution from the Committees on Public Buildings of the House and Senate, ordering an investigation into the status of the Washington Monument, and instructing these committees to report on the second Monday in December next. — On the 31st, Mr. Dawes, of Massachusetts, presented a memorial from Governor Long and others, asking an appropriation for the purpose of placing a figure of Justice upon the Plymouth Monument. — On April 19th, Mr. Gibson, of Louisiana, introduced a bill into the House of Representatives appropriating \$150,000 for the erection in the public squares of Washington City of statues commemorative of Madison, Jefferson, Hamilton, John Adams, Randolph, Pinkney, Webster, Clay, and Calhoun.

A life-size statue of the late Asa Packer is to be placed by his friends on the Campus of Lehigh University.

Subscriptions have been opened in Missouri for the erection of a monument on the grave of General Shields.

Congress has given twelve cannon for the Blair Monument, and only \$6,000 is now needed to complete the work.

A photograph of Ward's model of the statue to Lief Ericsson, to be erected on Post-Office Square, Boston, is on exhibition at the office of the Mayor of that city. The committee appeals for more funds: the site for the monument has been appropriated by the city.

The bronze statue of Col. William Prescott, of heroic size, modelled by Mr. W. W. Story, has been offered by the committee having the matter in charge to the Bunker Hill Monument Association, to be placed near the obelisk in Charlestown. The Association at a meeting held March 30th accepted the gift. There is, however, some opposition on the part of those who deny that Col. Prescott commanded at the battle of Bunker Hill.

#### NECROLOGY.

GEORGE A. BAKER, N. A., the well-known portrait-painter, died of Bright's disease, on the morning of April

2d, at his house, No. 84 West Eleventh Street, New York. He was born in 1821, studied at the schools of the Academy and with his father, spent two years in Europe, from 1844 to 1846, and was elected N. A. in 1851. In 1867, one of his pictures was selected for the American exhibit at the Paris Exposition. Mr. Baker was especially successful in his portraits of children, but he also painted a number of ideal pictures, such as *Love at First Sight*, *Wild Flowers*, and *Children in the Woods*, owned by Mr. Marshall O. Roberts, of New York, and *Faith* and *The May Queen*, owned by Mr. W. T. Walters, of Baltimore. Mr. Baker was highly esteemed by his friends and associates.

#### COMPETITIONS.

MESSRS. L. PRANG & CO., the well-known chromolithographers, of Boston, offer prizes, amounting to \$2,000, for four original designs for Christmas Cards, — \$1,000 for the best design, and \$500, \$300, and \$200, respectively, for the next best. Messrs. Samuel Colman, the artist, E. C. Moore of Messrs. Tiffany & Co., and Richard M. Hunt, the architect, have consented to act as Judges. The designs will be exhibited, from June 1st to 5th, at the American Art Gallery, 6 East Twenty-Third Street, New York.

#### MISCELLANEOUS.

THE DUTY ON ANTIQUITIES. — Mr. Richard O'Gorman, of New York, has written a letter to Senator Conkling, published in the *New York World* of April 26th, in

which he urges the passage of the bill entitled *An Act in Relation to the Importation of Classical Antiquities*, and abolishing the duties lately levied on such objects. Mr. O'Gorman shows that, while objects of modern art, which are readily salable, pay only ten per cent duty, objects of antique art, which are necessarily much more difficult of sale, pay forty per cent. The letter was more immediately called forth by a characteristic "rider," fastened on to the bill, for the purpose of killing it, on motion of Senator Kirkwood, providing that salt, imported for curing fish, etc., be also admitted free of duty.

ART AT THE CAPITOL. — Mr. Stephen W. Downey, delegate from Wyoming Territory, on April 12th, introduced into the House of Representatives *A Bill providing for certain Paintings on the Walls of the National Capitol*. This bill, after reciting that the people of the United States are a Christian people, and firmly believe in the Apostolic Creed, provides that the sum of \$500,000 "be expended, under the direction of the Architect of the Capitol, to commemorate, in suitable paintings by the great living artists of this century, upon the walls of the National Capitol, the birth, life, death, and resurrection of our Saviour, Jesus Christ, as told in the four Gospels of Matthew, Mark, Luke, and John." This unique proposition Mr. Downey supported by an argument in the shape of a poem, entitled *The Immortals*, and filling an octavo pamphlet of sixty pages, which, as a matter of course, was never delivered in Congress, but was nevertheless printed, according to a vicious custom, at the expense of the nation, under pretence of having been so delivered.

## FOREIGN ART CHRONICLE.

#### ARCHÆOLOGY AND HISTORY.

MYKENAI. — M. Stephani, the Russian archæologist, advances a novel theory regarding the discoveries of Dr. Schliemann. He does not doubt the great antiquity of some of the objects found at Mykenai, but he maintains that they belong to very different epochs. He argues that the date of the tombs must be determined by the most recent objects taken from them. Hence, as some of these objects are said to belong to the third century after Christ, that is the period to be assigned to the tombs. According to M. Stephani, the barbarian hordes who overran Greece at the time named probably buried some of their chiefs in the citadel of Mykenai, and decorated their tombs with objects of ancient date, which had fallen into their hands, as well as with others made at the time.

OLYMPIA. — According to the *Kunst Chronik*, a telegram from Olympia announces the finding of the figure of the child Dionysos belonging to the Hermes of Praxiteles.

CARADOSSO. — The testament of the celebrated goldsmith and medalist, Ambrogio Foppa, surnamed Caradosso, of which a (modern) copy has lately been discovered, is published by M. Eug. Müntz, in the *Chronique* of March 13th. The document is dated Dec. 6th, 1526.

JACOPO SANSOVINO. — The testament of another celebrated artist, the sculptor Jacopo Tatti, called Sansovino, was published lately in *L'Art*. The original, preserved in the Archivio Notarile at Venice, was written when the sculptor was ninety-one years old, two years before his death, which occurred Nov. 2d, 1570.

MARC ANTONIO AND THE MASTER OF THE DIE. — M. Benjamin Fillon publishes in the March number of the *Gazette des Beaux-Arts*, a lately found letter written by one Deshayes (possibly the engraver Jean Deshayes), and dated Bologna, March 10th, 1659. In this letter mention is made of a bookseller who claimed to be a descendant of a natural son of Marc Antonio, the celebrated engraver. This natural son is said also to have been an engraver, and to have been named Benedetto Verino, from his mother. As some of the engravings of the Master of the Die are marked with the initials B. V., M. Fillon advances the hypothesis that the two may be identical.

MICHELANGELO. — The following hitherto unpublished letter of the sculptor Leone Leoni to Michelangelo is communicated to the *Academy* by Mr. Wilson: —

"Very magnificent and my most honoured Signor,  
"To-morrow morning if it please God I shall free my ears